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sight and out of mind. My interpretation of the passage lends itself to either of these alternatives.

The interpretation also leaves the reading of line 182 as debatable as before. If one follows the folios and quartos in reading 'good kissing carrion,' Hamlet would imply that Ophelia is commonplace, but good enough for a passing amour; if one favors the conjectured 'god kissing carrion,' the figure would imply the great disparity in their stations, he a prince, she a woman of altogether vulgar lineage. Hamlet's aristocratic notions are several times voiced in the play.

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A NOTE ON SPANISH ORTHOGRAPHY.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the eighteenth century, Spaniards wrote *un Español, los Franceses*, referring to persons; nowadays they write *un español, los franceses*. Yet the old use of capitals is given as that of modern Spanish by a few grammars, for example, Edgren's, Knapp's and Ramsey's. Is there any need of teaching this inconsistency that has been given up by Spaniards? It evidently was an inconsistency (and is still such in French), since the logical relation of *un muchacho pobre* to *los pobres* is the same as that of *un muchacho griego* (*un enfant grec*) to *los griegos* (*les Grecs*). In Blanco García's *Literatura española* there is a paragraph (vol. iii, p. 261) beginning "Aunque castellano de nacimiento, llegó á encariñarse M. Martínez y González con la lengua y las costumbres de Galicia." Can some French reader tell us whether *castellano* is here a substantive or an adjective, and why? Either treatment of the word seems suitable in English: *Castilian-Spanish* or *a Spaniard of Castile*.

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NOTICE OF OMISSIONS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I am asking for the privilege of printing here for the convenience of the reader some references which were carelessly omitted by me in my article, *The Source of the Fountain Story in the Yvain*, in *Modern Philology* for January, 1909. They are the following:

P. 334. The Giraldus stories were pointed out in connection with the fountain of Barenton by San Marte, *Die Arthur Sage*, 1842, p. 154.

P. 335. The Neckham story is mentioned, also in this connection, by A. C. L. Brown, *A Study in the Origins of Arthurian Romance*, *Harvard Studies and Notes*, 1903, vol. 8, p. 127, n. 1. Grimm, *Deutsche Mythologie*, 1878, vol. 1, p. 496, and San Marte, *op. cit.*, p. 154, note the Gervaise story.

P. 338, n. 2. For the Lucan reference see H. de Villemarqué, *Les Romans de la Table Ronde*, Paris, 1861, p. 231, n. xii. Grimm, *op. cit.*, vol. 1, p. 496, quotes Gregory of Tours to the same purpose. See here also J. G. Keyser, *Antiquitates Selectæ Septentrionales et Celticæ*, Hanover, 1720.

P. 338, n. 3. The G. le Breton parallel is quoted by Villemarqué, *op. cit.*, p. 232.

P. 339. The *Usements et Coustumes* manuscript is quoted by Villemarqué, *op. cit.*, p. 254. See also Souvestre, *Les Derniers Bretons*, Paris, 1866, vol. 1, p. 112, n. The "Ris donc" tale is given by Villemarqué, *op. cit.*, p. 255, quoted by Grimm, *op. cit.*, vol. 1, p. 495, n. 1. The Llanaelhaian custom is described in S. Baring-Gould, *A Book of North Wales*, p. 110. The Snowdon tradition has been repeatedly cited in connection with the Barenton fountain. San Marte points out the parallel, *op. cit.*, p. 155. See also the references given in J. Rhys, *The Hibbert Lectures*, 1886, p. 185, n.

P. 340. For the story of Diarmait, see J. Rhys, *op. cit.*, pp. 181-91.

The greater part of these references have already been pointed out by A. C. L. Brown in his note on the Barenton legend cited above.

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BRIEF MENTION.

JAMES VILA BLAKE'S POEMS.

By publishing a little volume of selections from the poems of James Vila Blake, the editor, Miss Amelia Hughes, hopes to obtain a wider audience for a poet too little known. The selections are certainly striking and impressive; full of poetic thought and feeling, often very happily and forcefully expressed. The technique also is admirable. Mr. Blake's handling of rhythms is free, often to an unusual degree; but it is always controlled by a fine ear, and never becomes harsh, nor seems careless. Those who wish to find in poetry not merely recreative fancies, but food for deep thought, will appreciate the work of Mr. Blake.